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antonio vivaldi

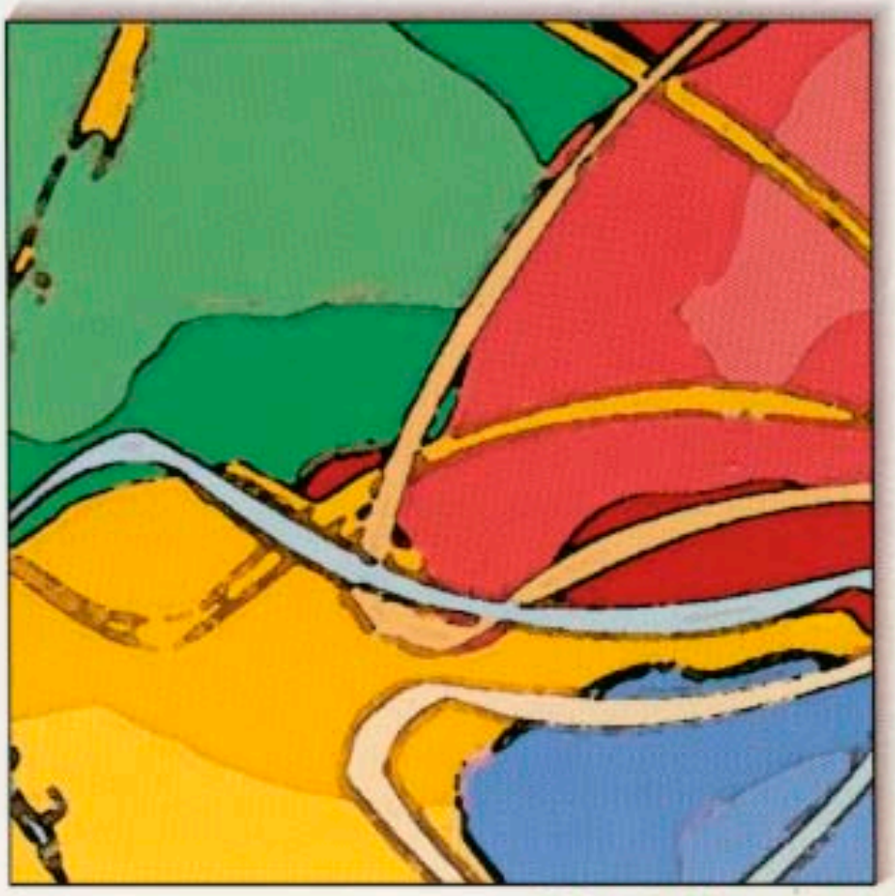
sonatas

Walter van Hauwe
blockflutes

Bob van Asperen
harpsichord, organ

Wouter Möller
violoncello

Frans Robert Berkhout
baroque bassoon



Blockflutes 4

antonio vivaldi (1678 - 1741) sonatas

Blockflutes 4

Walter van Hauwe *blockflutes*
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Sonata nr. III, G Major from 'Il pastor fido' (R.V. 54-59) *arrangement for soprano recorder in d, harpsichord and violoncello*

1.	Prelude (Andante)	1.50
2.	Allegro ma non presto	2.34
3.	Sarabanda	1.47
4.	Corrente	2.17
5.	Giga (Allegro)	1.20

Sonata nr. VI, g minor from 'Il pastor fido' (R.V. 54-59) *alto recorder in f, baroque bassoon and organ*

6.	Vivace	1.20
7.	Alla breve (Fuga da Capella)	1.44
8.	Fuga	1.14
9.	Allegro ma non presto	3.03

Sonata nr. IX, e minor, (R.V. 16) *arrangement for soprano recorder in c, harpsichord and violoncello*

10.	Preludio (Andante)	2.56
11.	Capriccio (Allegro)	1.30
12.	Giga (Allegro)	1.58
13.	Gavotta (Presto)	0.37

Concerto Grosso nr. VIII in a minor, (R.V. 522) *arrangement for alto recorder in f and harpsichord*

14.	Allegro	3.23
15.	Larghetto e spiritoso	3.03
16.	Allegro	3.19

Sonata in e minor 'Stockholm' (R.V. 50) *voice flute in d, organ and violoncello*

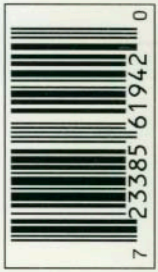
17.	Andante	3.56
18.	Siciliano	2.09
19.	Allegro	1.52
20.	Arioso	2.36

Trio in a minor (R.V. 86) *alto recorder in f, baroque bassoon, harpsichord and violoncello*

21.	Largo	3.42
22.	Allegro	2.27
23.	Largo, cantabile	2.54
24.	Allegro molto	1.51

Total time **56.25**

Recording dates: 28, 29, 30 January 1993



Wouter Möller, Bob van Asperen & Walter van Hauwe
Recording Session, Renswoude, The Netherlands
(Photo: Wim Brouwers, Veenendaal)

Walter van Hauwe, in order to encompass the full breadth of recorder literature from the 14th century to the present day, Walter van Hauwe has founded several ensembles: 1985: 'Quadro Hotteterre' for the chamber music of the 17th and 18th centuries, with Kees Boeke (recorder), Wouter Möller (violoncello), and Bob van Asperen (harpsichord). Glenn Wilson replaced the latter in 1986, 1971: the group 'Sour Cream' for ancient and contemporary works, a recorder trio with Frans Brüggen and Kees Boeke, 1979: the 'Little Consort' for music of the 15th, 16th, and 17th centuries, with Lucia Meeuwsen (mezzosoprano), Toyohiko Satoh (lute), and Kees Boeke (viola da gamba); van Hauwe himself played transverse flute in addition.

Together with the Japanese marimba virtuoso Keiko Abe, with whom he has given concerts since 1984, he mainly concentrates on improvisations in diverse styles.

As a member of an ensemble, but as a soloist as well, van Hauwe has given concerts in Europe, the U.S.S.R., the U.S.A., Mexico, Japan and Australia.

His manifold activities in the pedagogical field include, in addition to his teaching - his masterclasses at the Sweelinck Conservatory in Amsterdam are attended by students from all over the world - instructional works for the recorder.

Harpsichordist **Bob van Asperen** was born in Amsterdam in 1947. After finishing his classical education he studied harpsichord with Gustav Leonhardt and organ with Albert de Klerk, which studies he completed in 1972, graduating 'with distinction'.

Since many years his vast activity as a recitalist brings him to almost all European countries and besides he is a professor of harpsichord at the Sweelinck Conservatory of his home town Amsterdam, attiring students from all over the world.

From time to time Bob van Asperen also conducts baroque or modern orchestras, appears in duo recitals with Frans Brüggen, Anner Bijlsma, Barthold Kuyken or Konrad Hünteler, and plays organ en clavichord recitals.

His devotion to the 'old' repertoire in its broadest sense, is reflected in his concert programs which sometimes include also his reconstructions of works by J. S. Bach and by Dutch composers Sweelinck, Padbrué and S. van Noordt.

Wouter Möller, born in Amsterdams violinmakers family Max Möller, received his musical tuition from Max Rodriquez and Nelly Pasquier (Paris) and completed his conservatory studies with Carel van Leeuwen Boomkamp.

He was the cellist of Quartetto Esterházy and (since 1980) of the Telefunken Bach Cantata project (Gustav Leonhardt) and several times he has been the first cellist with Concentus Musicus Wien (Nikolaus Harnoncourt).

He is a member of a.o. Quadro Hotteterre, the Amsterdam Fortepiano Trio, a string quartet with Rainer Kussmaul, Anna-Katharina Schreiber and Thomas Hengelbrock and is the principal cellist of the Orchestra of the Eighteenth Century (Frans Brüggen).

He has given masterclasses all over the world and he teaches at the Amsterdam Sweelinck Conservatory and the University of Salamanca.

Frans Robert Berkhout (1950) began to play the bassoon at the age of 12. He studied for many years with Brian Pollard, who also encouraged him to make use of period instruments, and who is still his mentor and model.

Frans Berkhout was bassoonist with the Netherlands Chamber Orchestra. In addition he performed with various chamber music ensembles. As a performer on the dulcian and baroque bassoon, he performs with several period-instrument ensembles, including the Leonhardt Consort, La Petite Bande and the Orchestra of the Eighteenth Century (Frans Brüggen).

In addition to his career as a bassoonist, he is also a dentist, with a practice specialising particularly in the treatment of wind players. His most important job, however, is that of a husband and a father to his three children.

Antonio Vivaldi

Antonio Vivaldi was born in Venice in 1678, the first of nine children born to the barber Giovanni Battista Vivaldi, an excellent violinist who became a member of the orchestra of San Marco in 1685. Antonio spent the greater part of his life in Venice, a city of splendid liturgical music (the San Marco had included Adriaen Willaert, Andrea and Giovanni Gabrieli, and Claudio Monteverdi among its directors of music), numerous performances of opera in some 10 theatres, and a lively concert culture, one of whose most important foundations was furnished by the performances given by members of the conservatories of Venice's four Ospedales (orphanages). Vivaldi's activities in the Ospedale della Pietà began in 1703.
Under Vivaldi's direction, the orchestra soon became known as one of the finest in Europe; its concerts, given on Saturday evenings and on Sunday after Mass, were an attraction for all visitors to the city.

Vivaldi is often referred to as the most productive Italian composer of the Baroque, particularly in reference to his numerous concerti, especially those for violin. But he also composed a rich repertoire of both solo and double concerti for winds in the most diverse combinations, with and without string accompaniment.

Vivaldi's works spread rapidly, and not only in Italy (Mantua, Florence, Milan, Rome); in his autobiography (1714), Johann Joachim Quantz wrote: "I was able to look at the new Vivaldi Violin concerti for the first time in Pirna. At that time, they were a completely new kind of musical composition, and they made a considerable impression on me. I did not omit to accumulate for myself a plentiful supply of them. The finest of Vivaldi's ritornelli were a good example for me in the times to come."

Owing to the visit of the violinist and concertmaster of the Dresden Court Orchestra, Johann Georg Pisendel (who accompanied Friedrich August II on a tour of Italy in 1716/1717, becoming a friend and student of Vivaldi in the process), many of Vivaldi's works reached Dresden, where they undoubtedly influenced many other composers. Vivaldi himself wrote in 1737 that his letters travelled "throughout all of Europe" and mentions visits in "very many cities in Europe".

The best-known examples of this influence are the ten Vivaldi concerti chosen by J. S. Bach, who transcribed three for organ, six for harpsichord, and one (Vivaldi's opus 3, no. 10) for four harpsichords and strings. Vivaldi's concerti in this way provide a link between the concerto grosso of the Corelli style and the Bach solo concerto form, and may have also been the model for Mozart's violin concerti.

In spite of his tremendous success as violinist, composer, and opera impresario, Vivaldi's popularity diminished in his later years, and he died in poverty, during a stay in Vienna, in 1741.

139 of Vivaldi's works were printed during his lifetime. Among the first were the opus 1 '12 Sonate da Camera a tre' and 12 solo sonatas for violin and continuo, which were first published in Vienna in 1709 and dedicated to King Frederick IV of Denmark and Norway. As early as 1711, a second printing of the 12 solo sonatas was brought out by the Amsterdam publisher Etienne Roger, and they were known from then on as opus 2. Both collections were repeatedly reprinted outside Italy, which can surely be seen as a sign of their success.

The predominant sonata type here is the Sonata da camera. Not only the dance movements, but also a number of the slow introductory preludes are in binary form. The opening movements of the violin sonatas are entitled 'Preludio' and vary widely in style. While the bass sometimes has an accompaniment function, it is a full partner in the dialogue of **Sonata IX**, with pronounced motivic content. This is even more the case with the following 'Capriccio', with its strong concertante character in both voices, which repeatedly cross each other.

The six sonatas for a melody instrument and basso continuo (with alternative possibilities for instrumentation) are presumably an anthology of 'arranged concerto movements of varying origin as well as newly composed pieces' (Karl Heller, 'Antonio Vivaldi', 1991). They appeared in 1737 in Paris under the title of 'Il pastor fido' (Sonates pour la musette, viële, flûte, hautbois, violon (bagpipe, hurdy-gurdy, flute, oboe, violin), avec la basse continue del Sig' Antonio Vivaldi, opus XIII, RV 54-59).

It is amazing that these charming pieces were not published again until 1956. The

special character of the pastoral instruments mentioned in the title - bagpipe and hurdy-gurdy - is, of course, lost when the other suggested instruments are substituted, but the charm of a genuine duet still survives regardless of the instrumentation, particularly in Sonata VI. In the opening Vivace, the bass is elaborately worked out, so that it might serve as a model for a figured bass. The second movement is marked as a 'Fuga da capella'. The fugue is not strictly worked out to the end, but profits from the material of its two contrasting themes, enabling the construction of exciting musical dialogues. The closing 'Allegro ma non presto' is kept lively by the use of imitation and motivic work. Local tensions are created by frequent syncopations and a harmonic climate strongly dominated by sequential sevenths, leading to whole chains of sevenths chords.

In **Sonata III in G Major**, many of the bass figures recall the technique of the Alberti bass. Seventh chords are again frequent on the strong beats. The closing Giga is notated in the upper voice in the usual 6/8 metre, while the bass, in nearly continuous eighths, is notated in 2/4. Another striking feature is the relatively frequent use of dynamic markings.

In addition to the sonatas published during Vivaldi's lifetime, the posthumously surviving works include more than 90 sonatas for violin, violoncello, flute, recorder and oboe. **A 'Sonata a Flauto Traversio Solo con Cembalo o Violoncello del Sigre Vivaldi'** (RV 50) survives in the Kungl. Musikaliska Akademiens Bibliothek, Stockholm. Performance on a voice-flute surely complements the 'sensitive' style of the outer movements of this sonata. The frequent suspensions, long appoggiaturas, and other ornaments, combined with unexpected modulations, contrast strangely with sections characterised by conventional runs or figuration and 'normal' cadences.

A greater contrast is scarcely imaginable than the **Sonata in a minor** (RV 86) for alto recorder, bassoon, and basso continuo, with its virtuosic parts for both melody instruments in all movements including the largo, where the recorder's 'cantabile' is supported by a cushion of sound provided by the bassoon's arpeggios.

In the 12 concerti of Opus III, we are presented with Vivaldi's first printed example of a newly developing instrumental form which would be of great influence in the further

evolution of the instrumental concerto as well as all of European Instrumental music. In de foreword, directed 'Alli Dilettar di Musica', Vivaldi particularly emphasises that the concerti 'were engraved by the hand of the famous Monsieur Etienne Roger', who at the time was one of the pace-setting music publishers of Europe. The collection was such a success that it was repeatedly reprinted in London (John Walsh) and Paris (Le Clerc) as well.

Six of the total number of 10 Vivaldi concerti which were transcribed by J. S. Bach come from this same Opus III, including the **Concerto no. VIII in a minor** for 2 violins, strings and continuo, here in yet another version for alto recorder and concertante harpsichord.

A characteristic of the new type of solo concerto, whether one or more solo instruments were concerned, is the so-called ritornello form of the opening and closing movements, as well as the new relationship between tutti and solo. A part of the movement, played by the whole orchestra, returns several times, alternating with solo sections in which single motives are further developed or independent virtuosic figures develop into contrasting groups of motives. The combination of thematic development and the elaboration of single motives results in any richer total sonority and greater expressivity.

In the first movement of the VIIIth concerto, the first voice only rarely appears as a solo, usually both voices perform in tandem or alternate in imitative invertible counterpoint. The second movement,'Larghetto e spiritoso', is similar to a Chaconne in character. Supported by a four-measure bass figure which descends by sequential steps, rhythmically accented by ornamentation and played unisono at the beginning of the movement, the cantabile upper voices gradually unfold, alternating in variations until, united in thirds, they lead back to a final return of the introductory unisono, this time marked 'forte e spiritoso'.

The third movement, with its alternating tutti and solo sections, is comparable in form to the opening movement. Here, as in the opening, the primary modulations to dominant and relative major take place in the course of the solos. The motivic material consists predominantly of scale fragments and arpeggios. A large-scale solo 'cantabile solo e forte' above pianissimo strings and stretches of arpeggiation, was referred to by

Albert Einstein, in his foreword to the study score as "one of Vivaldi's finest inspirations. It is as though, in a splendid Baroque hall, the windows and doors were flung open, and the nature itself stepped in: a noble, large-limbed pathos, heretofore unknown in the 17th century: the declaration of a citizen of the world."

Ilse Hechler
Translation: David Shapero

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